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and Sheraton form the epilogue, or, should one say, the last act of the drama dealing with British styles? Chapters on Daniel Marot the French designer of furniture and Jean Tijou, inventor of artistic ironwork, who helped decorate St. Paul's, London, and Hampton Court, are thrown into the line of English masters. In this way Mr. Dyer produces a very attractive text which is not a little aided by the illustrations. Of Wren he says that England owes more to him than to any other single man for her heritage in art. More than any other he "raised and crystallized public taste and fostered a desire among a people not essentially artistic for better, more beautiful surroundings based upon a sound understanding of the principles of decorative art. He founded a school and lived to see it flourish. And he recalls the enthusiasm of John Evelyn regarding the wood-carver Grinling Gibbons: "the greatest master, both for invention and rareness of work, that the world ever had in any age."

* * *

Interior Decoration for the Small Rooms. By Amy L. Rolfe. (New York: Macmillan, 1917, \$1.25.) This is one of a series of small volumes fully illustrated which are meant as guides to those who are building or furnishing a house. Thus T. M. Clark contributes "The Care of a House" and Charles L. White writes of "Successful Houses and How to Build Them," while Miss Frances C. Moore describes "Furniture of the Olden Time." Here we have Miss Rolfe writing from Bozeman, Montana, to tell us persons of very moderate means how to get the best out of materials not too dear for our purpose and how to arrange the various rooms of the house so as to obtain the most comfortable and beautiful results. Each home, she concludes, should express the owner's attitude toward the world "by his sincerity in the use of details" in his scheme of interior decoration, the scheme that shows his true personality.

THE MEHLIN BUILDING

(See page 140)

Coming down Fifth Avenue in Manhattan, as one passes the synagogue designed by Leopold Eidlitz at Forty-third Street, glance toward the Grand Central Station and observe a comparatively small building in white marble which stands on the southerly side of the street. It is the Mehlin Building shown in the illustration.

The architect is Mr. Andrew J. Thomas. He has placed it against the large loft and office building No. 6 East 43rd Street in such a way as to obtain for it a background which throws the white marble block into relief, and though it has seven stories only, calls the attention of the passer-by in a remarkable degree. The design, like that of the Times Building by Mr. Cyrus Eidlitz on Times Square, has for its nucleus a tower such as the Italians used to erect for a belfry, and retains the campanilè effect, especially in the top story, where on each of the two free sides there is a colonnade of two square and four round columns above a frieze embellished with shields in compartments. The

top story and the double story on the ground floor recall the Italian Gothic, modified according to ideas of the Renaissance, and this is carried further by the cartouche and garland reliefs of the third and fourth stories. In the reproduction, owing to the defective perspective of the photograph, the upper stories have a tendency to greater prominence than appears in the building itself.

Perhaps the architect might improve the looks of the building by a rougher surface treatment of the marble blocks that form the ground and second stories—that is a question our readers may put to themselves when they see the building, and we shall be glad to know what they think. At any rate they are likely to agree that the Mehlin Building belongs to the kind of structure which New York very much lacks, one in which there is evidence that owner and architect have tried to add something of value to the streetscape. The pointed arches large and small for entrances and window openings and the balconies of the third story with their enrichment of carvings balance the very ornate top story in a rather neat manner. The stories three, four, five and six belong to that part of a campanilè which has few openings and therefore rests the eye like a shaft, or the stalk of a flower; but modern requirements compel windows and plenty of them; so the architect has not carried out the Gothic arch in them but given them straight lintels as necessary and inevitable holes in the wall. Such are some of the problems that confront those who try to put a measure of beauty into New York façades.

PORTRAITS OF CHILDREN

The Little Gallery at No. 15 West Fortieth Street has a loan collection of oils by recent and living painters consisting of portraits of children. The Little Gallery is by way of showing silver, pottery, textiles by American artisans of note, but from time to time gives special exhibits of pictures. This collection will remain till the seventeenth of the month. Many of the portraits are not only charming in subject but fine in workmanship.

A CORRECTION

Reading, Mass.

To the Editor of THE ART WORLD,
2 West 45th Street, New York.
Dear Sir:—

The interesting article by Mr. Brooks, on "The Old Time House," in your October issue, contains a curious error. The author, referring to the Andrew (not Andrews) mansion in Salem, says: "It was built in 1818 . . . by war Governor John A. Andrew (s)."

Massachusetts' war governor, John A. Andrew, was himself born in 1818 (at Windham, Maine) and therefore could not have built this house. It was however built in that year by John Andrew, his uncle and the only connection of the Governor with it is by way of visits, during his youth, to this relative. The house, an excellent type of the domestic architecture of the period, of course needs no extraneous legend to draw attention to it.

Very respectfully yours,

Horace G. Wadlin